

# WILHELM POSSE

## WERKE FÜR HARFE



PREIS NETTO

### ACHT GROSSE KONZERT-ETÜDEN.

Nº 1. 2. 3. 4. 5. 6. 7. 8.

Jede Etüde M. 1.50

DREI ETÜDEN. Nº 1. 2. 3. Jede Etüde M. 1.50

IMPROVISATIONEN. .... M. 2.—

TARANTELE. .... M. 1.50

MAZURKA. .... M. 1.50

ZWEI WALZER. Nº 1. 2. Jeder Walzer M. 1.50

SECHS KLEINE STÜCKE. .... M. 2.—

Nº 1. Neckerei. Nº 2. Nachtstück. Nº 3. Träumerei.

Nº 4. Gavotte. Nº 5. Lied ohne Worte. Nº 6. Kleiner Marsch.

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DIZI, F. SONATE PASTORALE. .... M. 2.—

GRANDE SONATE. .... M. 2.50

Neue, von **W. POSSE** revidierte Ausgabe.



VERLAG VON  
JUL. HEINR. ZIMMERMANN IN LEIPZIG.

R  
787.5  
POSS  
DF-3



# Drei Etüden für Harfe.

Wilhelm Posse.

AB. Die Octaven der rechten Hand sind, mit Zuhilfenahme des Handgelenks, durchaus zusammen anzuschlagen, nicht arpeggiert.

Andante.

No III.

Ch *mf*

Db

G♭

cre

F♭

scen

do poco

Ch

a poco

ff

dim.

mf

sf

Db

Ch



First system of musical notation. The right hand features a continuous eighth-note arpeggiated pattern. The left hand plays a series of chords: C $\flat$  (A $\natural$ ), A $\flat$ , G $\natural$ , and F $\natural$ . The key signature has five flats (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ ).

Second system of musical notation. The right hand continues the eighth-note arpeggiated pattern. The left hand features a triplet of eighth notes (F $\natural$ , E $\flat$ , D $\flat$ ) followed by a quarter note (C $\flat$ ). The dynamic marking *p* (piano) is present.

Third system of musical notation. The right hand continues the eighth-note arpeggiated pattern. The left hand features a triplet of eighth notes (F $\natural$ , E $\flat$ , D $\flat$ ) followed by a quarter note (C $\flat$ ). The dynamic marking *f* (forte) is present.

Fourth system of musical notation. The right hand continues the eighth-note arpeggiated pattern. The left hand features a triplet of eighth notes (F $\natural$ , E $\flat$ , D $\flat$ ) followed by a quarter note (C $\flat$ ). The dynamic marking *p* (piano) is present.

Fifth system of musical notation. The right hand continues the eighth-note arpeggiated pattern. The left hand features a triplet of eighth notes (F $\natural$ , E $\flat$ , D $\flat$ ) followed by a quarter note (C $\flat$ ). The dynamic marking *ff* (fortissimo) and the instruction *martellato* (hammered) are present. The chords in the left hand are D $\natural$ , A $\natural$ , A $\flat$ , and A $\natural$ .



First system of musical notation. The treble staff features a complex, rapid melodic line with many beamed sixteenth notes. The bass staff provides a harmonic accompaniment with sustained chords and moving lines. Chord symbols above the treble staff include  $A^b$ ,  $D^b F^b$ ,  $D^b F^b$ ,  $A^b C^b$ ,  $A^b C^b$ , and  $F^\sharp D^b$ . Dynamic markings include  $sf$  (sforzando) and  $mf$  (mezzo-forte). The system concludes with the instruction  $ff$  martellato.

Second system of musical notation. The treble staff continues with dense, beamed sixteenth-note passages. The bass staff features a more active, rhythmic accompaniment. Chord symbols above the treble staff include  $A^b$ ,  $D^b A^b$ ,  $E^b$ ,  $E^b$ ,  $D^b F^b$ , and  $D^b F^b$ . Dynamic markings include  $p$  (piano) and  $ff$  (fortissimo).

Third system of musical notation. The treble staff shows a continuation of the rapid melodic line, with a dotted line indicating a repeat or continuation of a figure. The bass staff has a more active, rhythmic accompaniment. A measure rest of 8 measures is indicated in the treble staff.

Fourth system of musical notation. The treble staff continues with dense, beamed sixteenth-note passages. The bass staff features a more active, rhythmic accompaniment. The system concludes with a measure rest of 8 measures in the treble staff.

Fifth system of musical notation. The treble staff features a complex, rapid melodic line with many beamed sixteenth notes. The bass staff provides a harmonic accompaniment with sustained chords and moving lines. Dynamic markings include  $sf$  (sforzando). The system concludes with a measure rest of 8 measures in the treble staff.



First system of musical notation. The treble staff contains a complex, rapid sixteenth-note pattern. The bass staff features a melodic line with fingerings 1, 1, 2, 1 and 1, 2, 1, 1, 2. A 4-measure rest is indicated at the beginning of the bass staff.

Second system of musical notation. The treble staff continues the rapid sixteenth-note pattern. The bass staff has a melodic line with fingerings 1, 2, 1, 2, 1, 2, 1. Dynamics include *molto cresc.*, *sf*, and *ff martel.*. Chordal markings *H<sub>b</sub>* and *G<sub>b</sub>* (with *(H<sub>b</sub>)* in parentheses) are present.

Third system of musical notation. The treble staff continues the rapid sixteenth-note pattern. The bass staff has a melodic line with fingerings 1, 2, 1, 1, 2, 1. Dynamics include *dim.*, *G<sub>b</sub>*, *mf*, and *ff martel.*. Chordal markings *H<sub>b</sub>* and *G<sub>b</sub>* are present.

Fourth system of musical notation. The treble staff continues the rapid sixteenth-note pattern. The bass staff has a melodic line with fingerings 1, 2, 4, 3. Dynamics include *dim.*, *G<sub>b</sub>*, *mf*, and *sempre dim.*. Chordal markings *H<sub>b</sub>* and *G<sub>b</sub>* are present.

Fifth system of musical notation. The treble staff continues the rapid sixteenth-note pattern. The bass staff has a melodic line with fingerings 1, 2, 4, 3. Dynamics include *dim.*, *G<sub>b</sub>*, *mf*, and *sempre dim.*. Chordal markings *H<sub>b</sub>* and *G<sub>b</sub>* are present.





## Harfe solo.

	Netto
<b>Alberstoetter, Carl.</b> Drei kl. Vortragstücke.	
op. 4. Romanze .....	1 20
op. 5. Marsch .....	1 20
op. 6. Tokkata .....	1 80
<b>Dizi, F.</b> Sonate Pastorale .....	2 —
Grande Sonate .....	2 50
<small>Neue, von W. Posse revidierte Ausgabe.</small>	
<b>Ferroni, Vincenzo.</b> op. 60. Zéphyr et la Nympe. Scherzo .....	1 50
<b>Holy, Alfred.</b> op. 12. Drei kleine Stücke.	
a) Notturmo	1 50
b) Ständchen	
c) Canzonette	
<b>Huber, Walter.</b> op. 5. Andante religioso	1 50
— op. 12. Valse lente .....	1 50
<b>Kastner, Alfred.</b> op. 10. Deux morceaux faciles (sans pedales) .....	1 50
— op. 12. Zwei Stücke .....	2 —
a) Souvenir. b) Arabeske.	
— Deux Esquisses (Mélancolie. Joie) ..	2 —
<b>Magistretti, L. M.</b> Das Harfenisten Konzert-Programm. Bearbeitung alter Meisterstücke.	
No. 1. Rossi, Mich. Angelo. Andantino Allegro .....	1 50
No. 2. Scarlatti, Domenico. Bourrée .....	1 50
No. 3. Bach, J. S. Allemande .....	1 —
No. 4. Bach, J. S. Gavotte .....	1 50
No. 5. Händel, G. F. Courante .....	1 50
No. 6. Händel, G. F. Passacaglia .....	1 50
No. 7. Zipoli, D. Corrente .....	1 —
No. 8. Daquin, C. Lecoucou .....	1 50
No. 9. Galuppi, B. Giga .....	1 50
No. 10. Paradisi, P. D. Toccata .....	1 50
No. 11. Rolle, J. H. Allegro Presto .....	2 —
No. 12. Grazioli, G. B. Moderato .....	1 50
<b>Oberthür, Charles.</b> Meine Ruh' ist hin, mein Herz ist schwer, ich finde sie nimmer und nimmermehr! Musikal. Illustration. (Goethes Faust) .....	1 50
<b>Poenitz, Franz.</b> op. 68. Klänge aus der Alhambra .....	2 —
— op. 76. Adventklänge. Präludium .....	2 —
— op. 77 No. 1. Abendfrieden .....	1 80
— op. 77 No. 2. Nocturno .....	2 50
— op. 78. Maskenscherz. Salonstück .....	2 —
<b>Posse, Wilhelm.</b> Mazurka .....	1 50
— Tarantelle .....	1 50
— Improvisationen .....	2 —
— Zwei Walzer. No. 1 (As moll), No. 2 (Es dur) .....	1 50
— Sechs kleine Stücke .....	2 —
<small>No. 1. Neckerei. No. 2. Nachtstück. No. 3. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.</small>	
— Acht große Konzert-Etuden. Jede Etüde	1 50

	Netto
<b>Schuëcker, Edmund.</b> op. 28. Legende ..	2 —
— op. 35. Fantasio appassionato .....	3 —
— op. 36. Sechs Virtuosen-Etuden .....	4 —
— op. 37. Elisabeth Gavotte .....	1 50
— op. 38. Barcarole .....	2 —
— op. 41. Henrica. Nocturno .....	2 —
<b>Snoer, Johannes.</b> op. 51. Fantasie über das Niederländische Volkslied „Wien Neerlandsch bloed“ .....	2 —
— op. 52. Zwei leichte Salonstücke.	
a) Capriccio marcial .....	1 50
b) Capriccio melodieux .....	1 50
— Vier leichte Vortragsstücke.	
op. 102. Romance .....	1 50
op. 103. Nocturne .....	1 50
op. 104. Capriccio musical und Intermezzo .....	1 50
op. 105. Konzertwalzer .....	1 50
— op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag.	
No. 1. Morgenstimmung .....	1 50
No. 2. Waldesrauschen .....	1 50
No. 3. Am Bach .....	1 50
No. 4. Elfentanz .....	1 50
No. 5. Abendlied .....	1 50
<b>Spohr, L.</b> op. 36. Variations sur l'air „Je suis encore dans mon printemps“ ..	1 50
<small>Revidiert von W. Posse.</small>	
<b>Stahl, Ernst.</b> op. 41. Les Adieux (Abschied)	1 50
— op. 42. Serenade .....	1 50
— op. 50. An der Quelle. Salonstück ..	1 50
— op. 56. Marguerite. Gavotte .....	1 50
<b>Tedeschi, L. M.</b> op. 31. Marionetta. Humoreske .....	1 50
— op. 32. Pattuglia Spagnuola .....	1 50
— op. 34. Suite .....	4 —
— op. 36. Al Ruscello. Studio di Concerto	3 —
— op. 37. Etude Impromptu .....	2 —
— op. 42. Angelus .....	1 50
— op. 43. Presque rien .....	1 50
— op. 44. Anacreontica .....	2 —
— op. 45. Idillio .....	1 50
<b>Theumann, M.</b> op. 7/8. Deux pièces: Douleur, Resignation .....	1 50
— op. 9. Rêve d'une Mazurka .....	1 50
— op. 10. Cantique d'amour .....	1 50
— op. 11. Fantaisie sur quatre thèmes russes	2 —
— Rhapsodie hongroise .....	2 —
<b>Trneček, Hans.</b> op. 7. Schubert-Fantasie	2 50
— op. 30. Novelette .....	1 50
— op. 43. Moldau. Symphonische Dichtung von Fr. Smetana. Transkription ..	2 50
— op. 73. Variationen üb. ein lustig. Thema	2 50
— op. 74. Erste Rhapsodie .....	2 50
— op. 75. Dalibor. Oper v. Fr. Smetana. Fantasie .....	3 —
— op. 76. Die verkaufte Braut. Oper von Fr. Smetana. Fantasie und Sextett	2 —
<b>Verdalle, Gabriel.</b> op. 1. Andante religioso	1 50
— op. 2. l'Oiseau-Mouche .....	1 50
— op. 3. Petite Marche .....	1 50

	Netto
<b>Verdalle, Gabriel.</b> op. 4. Aubade .....	1 50
— op. 5. Sérénade .....	1 50
— op. 6. Romance sans paroles .....	1 50
— op. 7. Adagio .....	1 50
— op. 8. Valse caprice .....	1 50
— op. 9. Mazurka .....	1 50
— op. 10. Barcarole .....	1 50
— op. 19. Valse lente .....	2 —
— op. 23. Saltarelle .....	1 50
— op. 27. Sevillana .....	1 50
— op. 33. Invocation .....	1 50
— op. 34. Doux songe .....	1 50
— op. 39. Lucciola .....	1 50
— op. 40. Danse slave .....	1 50
— op. 41. Légende bretonne .....	1 50
— op. 42. Remembrance .....	1 50
— op. 43. Recueillement .....	1 50
— op. 45. Childish march .....	1 50
— op. 46. Leggenda d'amore .....	1 50
— op. 67. Primavera .....	1 50
— op. 73. Badinage .....	1 50
— op. 76. Amoroso .....	1 50
— op. 79. Berceuse .....	1 50
— op. 87. Scherzetto .....	1 50
— op. 89. Impromptu .....	1 50
— Capricciosa .....	1 50
— On the Lake .....	1 50
— Quatrième Air de Ballet .....	2 —
— A Capri. Tarantelle .....	2 —
— 2 <sup>me</sup> Impromptu .....	2 —
<b>Zabel, Albert.</b> Drei große Konzert-Etuden. Jede Etude .....	2 —

## Harfe solo mit Orchester.

<b>Alberstoetter, Carl.</b> op. 3. Konzertstück (Ballade).	
Partitur .....	6 —
Orchesterstimmen .....	10 —
Solostimme .....	1 50
<b>Huber, Walter.</b> op. 9. Fantasie.	
Partitur .....	8 —
Orchesterstimmen .....	12 —
Solostimme .....	2 —
— op. 10. Meditation für Orchester mit obligater Violine und Harfe.	
Partitur .....	5 —
Orchesterstimmen .....	8 —
Solostimme f. Harfe .....	1 —
<b>Parish Alvars, Elias.</b> Grand marche. (Arrangiert von Ludwig Richter.)	
Partitur .....	5 —
Orchesterstimmen .....	8 —
Solostimme .....	1 —
<b>Poenitz, Franz.</b> op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe.	
Partitur .....	16 —
Orchesterstimmen .....	20 —
Solostimme .....	3 —
<b>Zabel, Albert.</b> op. 35. Großes Konzert C-moll.	
Partitur .....	16 —
Orchesterstimmen .....	30 —
Solostimme .....	4 —

VERLAG VON JUL. HEINR. ZIMMERMANN, LEIPZIG.